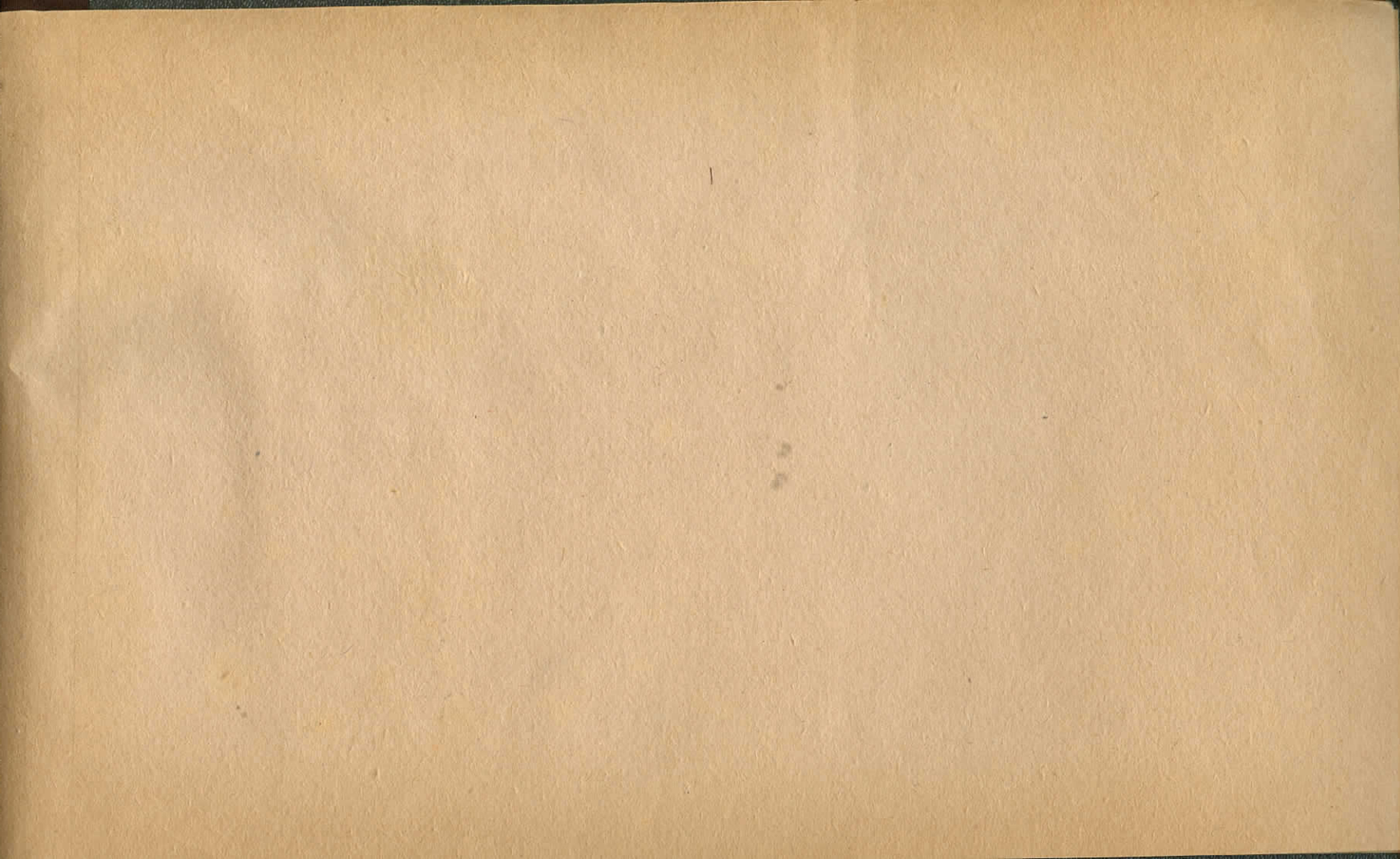


Liberale pjesme  
Alge tildick  
užitelice  
Star. Brod





47  
*Marijina smo djeca.*

Handwritten musical score for the first system. The music is written on a grand staff with a treble and bass clef, both with two flats (B-flat and E-flat). The time signature is common time (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

Mari - ji - na smo dje - ca mi O uij - te nas, o uij - te svi! Nek

Handwritten musical score for the second system. The music continues on a grand staff with a treble and bass clef, both with two flats. The time signature is common time. The lyrics are written below the notes.

svjeto taj javlja ko - re trak! Nek gla - si još u na - ci - ni, nek ore sva - ma

Handwritten musical score for the third system. The music continues on a grand staff with a treble and bass clef, both with two flats. The time signature is common time. The lyrics are written below the notes. The system ends with a double bar line and a repeat sign.

ti vi svi, da Ma - ri - je smo dje - ca mi!  
Marijina smo djeca mi.  
O uij - te nas, o uij - te svi  
Narod nece dus - man plet  
Gaje svate vijek Marijin svij  
Nek mi - nos slatke du - sa m  
Dok Marije smo djeca mi.



# O premili Isuse

*p* pre-mi-li Isu-se po-gre-daj me. *mf* Čuj re-če-mi go-tuće

u-sli-si me Ras-plam-ti du-su mi Bo-žan-skom lu-be

*vi* Kri-šću mo-je pr-vo, Isu-se!  
 II. U pusu svoj Isca Ti.  
 Zaploni me, i ne-daj  
 da ikada ostavim Te  
 Ras-plam-ti i t. d.  
 III. Daj Hostije svete da vodi me do  
 Tvo-je, sive, pema-ljske u  
 Tvo-je ra-je. Ras-plam-ti i t. d.



# Svet.

Handwritten musical score for the first system of "Svet." in G major (two sharps), 2/4 time. The score is written for a piano, using a grand staff with treble and bass clefs. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords. The lyrics are written below the notes: "Svet, svet, svet. Svet ti pre-svet I-sus ty ol-tar-sko-mu". The notation includes various note values (half notes, quarter notes) and rests.

Handwritten musical score for the second system of "Svet." in G major, 2/4 time. The score continues the melody and harmony from the first system. The lyrics are: "O-taj ston pre-svet toj-mu". The notation includes various note values and rests, with a repeat sign at the end of the system.

Handwritten musical score for the third system of "Svet." in G major, 2/4 time. The score continues the melody and harmony. The lyrics are: "We o-blet-go sta-vi nas mi-gdar bu-dij snama sva-ki cas I-sus (okreni!)". The notation includes various note values and rests, with a repeat sign at the end of the system. A dynamic marking "mf" (mezzo-forte) is present above the first measure of this system.



Handwritten musical score for a piano piece, featuring a treble and bass staff. The key signature is D major (two sharps). The tempo is marked 4/4. The score is divided into two systems by a double bar line. The first system contains four measures, and the second system contains four measures. The lyrics are written below the notes.

**First System:**

- Measure 1: Treble clef, D4 (half note), F#4 (quarter note), A4 (quarter note). Bass clef, D3 (half note), F#3 (quarter note), A3 (quarter note). Lyrics: *Sepa. si.*
- Measure 2: Treble clef, G4 (half note), A4 (quarter note), B4 (quarter note). Bass clef, G3 (half note), A3 (quarter note), B3 (quarter note). Lyrics: *te lje*
- Measure 3: Treble clef, C5 (half note), B4 (quarter note), A4 (quarter note). Bass clef, C4 (half note), B3 (quarter note), A3 (quarter note). Lyrics: *naš*
- Measure 4: Treble clef, C5 (half note), B4 (quarter note), A4 (quarter note). Bass clef, C4 (half note), B3 (quarter note), A3 (quarter note). Lyrics: *slav- no*

**Second System:**

- Measure 5: Treble clef, D5 (half note), C5 (quarter note), B4 (quarter note). Bass clef, D4 (half note), C4 (quarter note), B3 (quarter note). Lyrics: *by- di*
- Measure 6: Treble clef, E5 (half note), D5 (quarter note), C5 (quarter note). Bass clef, E4 (half note), D4 (quarter note), C4 (quarter note). Lyrics: *ti- me*
- Measure 7: Treble clef, F#5 (half note), E5 (quarter note), D5 (quarter note). Bass clef, F#4 (half note), E4 (quarter note), D4 (quarter note). Lyrics: *plav- no*
- Measure 8: Treble clef, G5 (half note), F#5 (quarter note), E5 (quarter note). Bass clef, G4 (half note), F#4 (quarter note), E4 (quarter note). Lyrics: *z- sus*

The score concludes with a double bar line and repeat dots.

Handwritten musical score for a piano piece, featuring a treble and bass staff. The key signature is D major (two sharps). The tempo is marked 4/4. The score is divided into two systems by a double bar line. The first system contains four measures, and the second system contains four measures. The lyrics are written below the notes.

**First System:**

- Measure 1: Treble clef, D4 (half note), F#4 (quarter note), A4 (quarter note). Bass clef, D3 (half note), F#3 (quarter note), A3 (quarter note). Lyrics: *slav- no*
- Measure 2: Treble clef, G4 (half note), A4 (quarter note), B4 (quarter note). Bass clef, G3 (half note), A3 (quarter note), B3 (quarter note). Lyrics: *ti- me*
- Measure 3: Treble clef, C5 (half note), B4 (quarter note), A4 (quarter note). Bass clef, C4 (half note), B3 (quarter note), A3 (quarter note). Lyrics: *na- ri-*
- Measure 4: Treble clef, C5 (half note), B4 (quarter note), A4 (quarter note). Bass clef, C4 (half note), B3 (quarter note), A3 (quarter note). Lyrics: *ja*

**Second System:**

- Measure 5: Treble clef, D5 (half note), C5 (quarter note), B4 (quarter note). Bass clef, D4 (half note), C4 (quarter note), B3 (quarter note). Lyrics: *by- di*
- Measure 6: Treble clef, E5 (half note), D5 (quarter note), C5 (quarter note). Bass clef, E4 (half note), D4 (quarter note), C4 (quarter note). Lyrics: *ti- me*
- Measure 7: Treble clef, F#5 (half note), E5 (quarter note), D5 (quarter note). Bass clef, F#4 (half note), E4 (quarter note), D4 (quarter note). Lyrics: *plav- no*
- Measure 8: Treble clef, G5 (half note), F#5 (quarter note), E5 (quarter note). Bass clef, G4 (half note), F#4 (quarter note), E4 (quarter note). Lyrics: *z- sus*

The score concludes with a double bar line and repeat dots.



Wood Andante

O Isuse! Spasao si me. Tadić

S. Spojar

1. U Isuse moj Spasi- te- lje is- pu- ni- mi

2. Pogledaj me iz Hosiije suete

Da mi mishi ka Tobom polete.

3. Rječ ljubavi mило mi prozbori  
Sreće moje sreću mi otvori

4. Zagri me o moj Spasitelju  
Ispravi mi sva vruća želju.

5. Da ugledam sreća Tvoja plame  
Da Te ljubim u sve vjeke Amen!



*Allegro*

# Kraljice anđelska

G. H. Kveč

*p* Kralji-ce an-đel-ska, o-bratio se ma-ji-ska li-ce svo-je sora-ti k nam

*cresc.*

*p*

mi-lost Bo-žju ho-daj nam mi-lost Bo-žju ho-daj nam.



Gipko

# Lurdskej Gospi

A. Dobrostal

Handwritten musical score for the first system of 'Lurdskej Gospi'. The music is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The first measure contains the word 'Ma' with a slur over it. The second measure contains the word 'so'. The third measure contains the word 'lud-ska'. The fourth measure contains the word 'o'. The fifth measure contains the word 'kra-gi-'. The sixth measure contains the word 'ce'. The seventh measure contains the word 'mislava'. The eighth measure contains the word 'To-ja'. The ninth measure contains the word 'vred'.

Handwritten musical score for the second system of 'Lurdskej Gospi'. The music is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes. The first measure contains the word 'au-je-se'. The second measure contains the word 'voxyt'. The third measure contains the word 'je'. The fourth measure contains the word 'sla-'. The fifth measure contains the word 'u'. The sixth measure contains the word 'Te!'. The seventh measure contains the word 'Te!'.

najbolja vsm

Zdrav djev

# K Tebi oči podizemo

Druo Veljko 1816

Harm. Fr. Degan

Handwritten musical score for the first system. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

*p* K Te-bi o-či po-di že-mo Dje-vo sve-taj Be-vo

Handwritten musical score for the second system. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

*sup* čis-ta *si* *zaj*-na *p* *no* *sup* *spas* *sp* *ko* *ja* *spa*-som

Handwritten musical score for the third system. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

*pp* *na* *li* *sta*

L. Brod, 30/X 1936



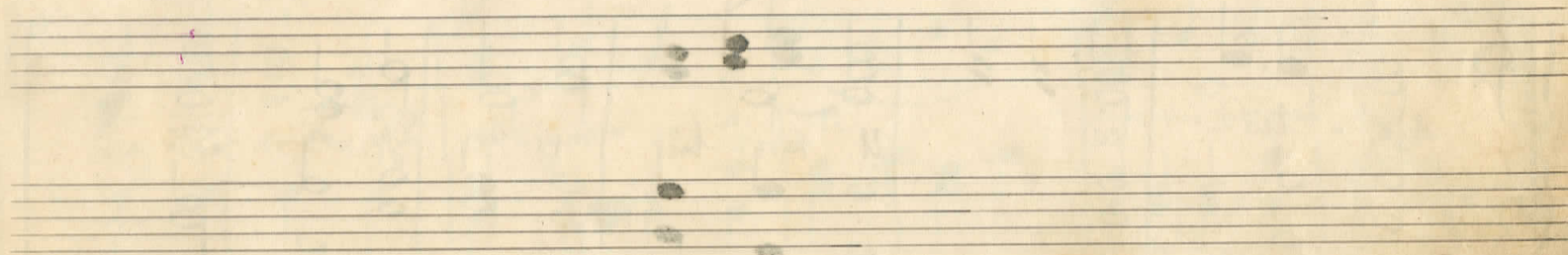
*Djetešce nam se rodilo*

Handwritten musical score for the first system of the song "Djetešce nam se rodilo". The music is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

*Djetešce nam se ro-di-fo I-su-se mi-li Ro-že moj,*

Handwritten musical score for the second system of the song "Djetešce nam se rodilo". The music is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 6/8. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

*sr-ceti da-jeu da sam tvoj!*



Veselo

## Danas se čuje

DANAS SE ČUJE

Handwritten musical score for the first system. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

*mf* Da-nas se ču-je do-go-daj no-ri  
u zem-lji na-šoj i je-ste o-ri.

Porat-ko opa-ža-  
k Be-te m-skoj

Handwritten musical score for the second system. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

sti-ri po-hi-ti-  
sta-ji i ri-di-te

*f* je-dno-ne-bej-skoj

Handwritten musical score for the third system. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

dje-tiš-ce U kri-hu maj-ke Dje-vi-ce

Ta vam se danas sreća dogodi

Pa vam se ranije nebeske radi.

Ovo je jasnije ono milo

Koje mi vas ranije ispravilo.

Jedno nebesko.



*Veselo g* *Gj djetesce D* *g*

*mf* *g* *ti* *si* *mo* *se* *mo* *je* *dra* *go* *ve* *se* *la* *sam* *ti* *ti*

*Xg* *g* *D* *Xg*

*p* *ti* *nak* *mi* *li* *moj* *gubljerni*, *mu* *der* *za* *shi* *ti* *Gj* *go* *lu* *be*

*Ped*

*D* *g* *D* *g*

*moj* *mi* *le* *ni* *sve* *mo* *je* *si* *ti* *sve* *mo* *je* *ti*

2. Tebe Otac ljubi plavi  
vohu svih ljudi  
Jerbo si mu srce mavi

3. Lijepa moja ti ruzice  
kili sinak moj  
kirisava ljubice

5. Vanobesih sve sjezdice  
Krajin sjevdaj  
Veselo sva stice





Olexito

Predigra - bozicna

Führer

Pastoral Flauta

3/4

3/4

3/4

3/4





*Vjerujem u Boga*

*p* *f*

*Vje-ru-je-m u Bo-ga* *Ko-ji-* *stvo-ri*

*ve-bo zem-le ju i svo-ko ga*

Prže

Isom poče

Handwritten musical score for the first system, featuring a treble and bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music is written in a simple, folk-like style. The lyrics are written below the notes.

Lyrics: f Isom poče, ja naj-bo-gi, spa-va-zi, sa-ujati, mnoge čudne usrebi šume

Handwritten musical score for the second system, featuring a treble and bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music is written in a simple, folk-like style. The lyrics are written below the notes.

Lyrics: sne čudne, se-le, sne, pitte u gleda, ja trče-čeg, vvak' meni, govore čeg

Red.

Handwritten musical score for the third system, featuring a treble and bass clef. The time signature is 2/4. The key signature has one sharp (F#). The music is written in a simple, folk-like style. The lyrics are written below the notes.

Lyrics: u-stani, i sjajnih, razjeda nojetlost, mo-tri, čudo je no, vo!

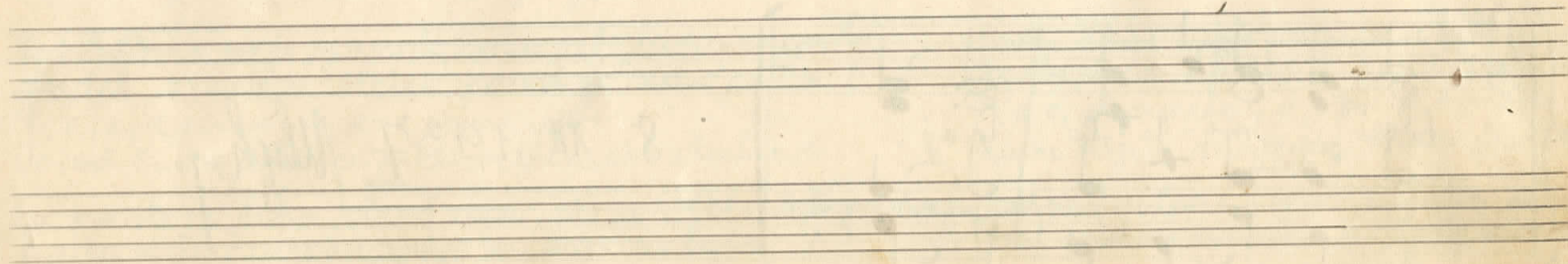


*Predigra*

Flauta Organa

Handwritten musical score for Flauta Organa, first system. The music is in G major (one sharp) and 2/4 time. The treble clef staff contains a melody of eighth and sixteenth notes, while the bass clef staff provides a harmonic accompaniment of chords. The system consists of six measures.

Handwritten musical score for Flauta Organa, second system. The music continues from the first system. The treble clef staff features a melody with a grace note 'd' in the second measure. The bass clef staff continues with harmonic accompaniment. The system consists of six measures, ending with a double bar line.



Ungaricus Tutti

O Isuse moj ljubljem

Handwritten musical score for the first system, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood marking is *mf*. The lyrics are written below the notes.

Lyrics: O Isuse moj ljubljem, ki si ne moj ljubljem.

Handwritten musical score for the second system, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood marking is *f*. The lyrics are written below the notes.

Lyrics: Isuse moj ljubljem, ki si ne moj ljubljem.

Handwritten musical score for the third system, featuring a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood marking is *f*. The lyrics are written below the notes.

Lyrics: Isuse moj ljubljem, ki si ne moj ljubljem.

8 XII 1937 Ubrih





# Tri kralja jahahu

Harm. Fr. Dugan

*Moderato*

Tri kra- gju ja - ha - hu so - ni sun - ta - me stan

da - ra no - sa - hu mi se - la - ta mi - jan.

2) Tri kralja dođoše  
Pred grad Jerusolim  
Pitajuć za mjesto  
Gdje se rodi Isus.

4) Ako ga nadete  
Watrak se vratite  
I meni Isudu  
Glase donesite

6) Alim od anđela  
U snu nam je dan  
Veka dalje krenu  
I skot drugi stan

8) Mariji rekoše  
Zdravo, o j Djevico  
Zdravo, o j Majice  
Nebeska kraljice!

3) U palači kraljeve  
Odgovori Isudu  
Nadi ga nedete  
Zalud je par vaš Isud

5) Isude prehudi  
Isude prekonti  
Krišta hodeš ubiti  
To nam sree sluti.

7) Gjintradau dođoše  
Isud nijo pivas  
Ovav put nadtoše  
Bog im poučao

9) Isus dique ruke  
Drago ih hvalja  
I nebeske drve  
Njima obećao



6 pastiri, vjerui puvari (Hara hr. barona Harna)  
Harm. Fr. Dugan

odrešiti

Adresito

Handwritten musical score for 'Adresito'. The score is written on two staves, Treble and Bass clef, in common time (C). The key signature is one sharp (F#). The melody is written in the Treble clef, and the bass line is in the Bass clef. The music consists of four measures. The first measure has a treble note G4 and a bass note G2. The second measure has a treble note A4 and a bass note A2. The third measure has a treble note B4 and a bass note B2. The fourth measure has a treble note C5 and a bass note C2. The score is written in ink on aged paper.

Handwritten musical score for "Gloria" by J. S. Bach, BWV 589. The score is written on a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The tempo is marked "Andante". The lyrics are in Latin: "Gloria in excelsis Deo." The score is divided into measures by vertical bar lines. The handwriting is in ink on aged paper.

Handwritten musical score for a piece titled "Korale" (Choral). The score is written on two staves: a piano accompaniment (left) and a vocal line (right). The piano part uses a grand staff (treble and bass clefs) and features a complex, rhythmic accompaniment. The vocal line is written in a single staff with a treble clef and includes lyrics in Latin and German. The lyrics are: "na tu te pre-ri te" (Latin) and "auf unschuldigen" (German). The score is marked with a tempo of "And." and a key signature of one flat (B-flat). The handwriting is in ink on aged paper.

gore da me lja; gore do-ne ba

ff per po zna se

cdur fdur cdur fdur cdur

no-ka Bo-ga wo-ga ga! Bo-ga wo-se ga! ga!

ritard.

cd fd cdur

2) Čuvari, vjerni, očvari  
 vi ste blašeni  
 kad svih ljudi najprema ljub  
 kralj vas rođen  
 Malo dijete pohodite  
 vi u Betleemu  
 Poklonte se sin duboko  
 Bogu svojemu!

3) Čuvari vama se mladi  
 kralj svim raduje  
 Sta će vjernu, da tašt o varav  
 Djet ga poštuje?  
 Srca čista on tek iste  
 puna milosti  
 On u njima stanak traži  
 Rad poniklosti.

4) Ah što lijepim danas to svijetkom  
 Zemlja rodila  
 Ah što divnim darom nebesa  
 Nam ugodila  
 Djeva ruča, Isus svijetak  
 Josip ljiljan, čist  
 Radujmo se o pastiri  
 Rodi nam se Krist!



# Glajdmo dake tam

The se li ro-di-o Ka-zi nam  
 Me-si ja se ro-di-o  
 O vaj rjet ro ho-di-o

The-se to sad-je  
 ga-je se sad-je  
 bi-šup-ki  
 bet-ke mu

Glajdmo dake tam  
 gdje se skazal nam

svijeta spasi  
 i od-ku-ni  
 taj zelj

# Radosna je nam ura

Radosna je nam ura danas izbi- la ve ci ka se spi slosti.  
au- di- li do ho- dja ju

to sved ri- de snovnost i ra dost eu- je i radost eu- je ko  
re- sel glas do na- sa ju au do re ci cu do ve ci ko ko

Što je pako tom urok  
 Ne plađenno mi  
 Bog ti o neba stupio  
 Na zemlju se rodio  
 I dijete Marije  
 On leži u stalici  
 Poloten na plamici  
 I zimmer topi

Slava ti na uvijek  
 Spasitelju naš  
 Jer si nas pokorio  
 Griješne nas izbavio  
 Bože veliki  
 Milost Bogu spomajmo  
 Slavom glasom pjevajmo  
 Slava ti na uvijek.



# Kad se Isus rodi (Gloria)

Handwritten musical score for the first system of "Kad se Isus rodi (Gloria)". The music is written for piano in 3/4 time. The melody is in the right hand, and the bass line is in the left hand. The lyrics are written below the notes.

Kad se Isus rodi de mjet o  
 slo bo di u sred tam ne no ci  
 glori bo za ti she mu li

Handwritten musical score for the second system of "Kad se Isus rodi (Gloria)". The music continues in 3/4 time. The lyrics are written below the notes.

An-de-li mi po cas da ju  
 Or gu spa san non pija  
 Gloria Gloria Gloria

Handwritten musical score for the third system of "Kad se Isus rodi (Gloria)". The music continues in 3/4 time. The lyrics are written below the notes.

in ek sel sis De-o

Aguns: Se kasuote pastiri

Handwritten musical score for the first system. The music is written on two staves (treble and bass clef) with a 2/4 time signature. The lyrics are written below the notes.

Lyrics: I de ka - sou te ka sti n pa sti n mo si vjer ni ai - va ri  
" Do so nam se ve sel glas ve sel glas ko sa sis ne bje kod nas  
ni

Handwritten musical score for the second system. The music is written on two staves (treble and bass clef). The lyrics are written below the notes.

Lyrics: mo si vjer ni ai - va ri  
ko sa su ne vje pri nas U se dvoji stali ai na so loj slami ci

Handwritten musical score for the third system. The music is written on two staves (treble and bass clef). The lyrics are written below the notes.

Lyrics: rodila se maske si - me - ter si - me - ter po kraj oke vjetra ka ka



2) Nedaleko iz varoša je varoša u rastrganu; štali ci, u rastrganu štali ci  
Nitar leži s materom, s materom i skruženim čuvarom i skruženim čuvarom  
 Tripiro: Oremilo, dječice porito u pelene polovinu u jaslca jasalce u jasalce  
haterinu odasce.

## Glodje skupa

Ho di te skupa ve se lit se na do slo je srim se u rje

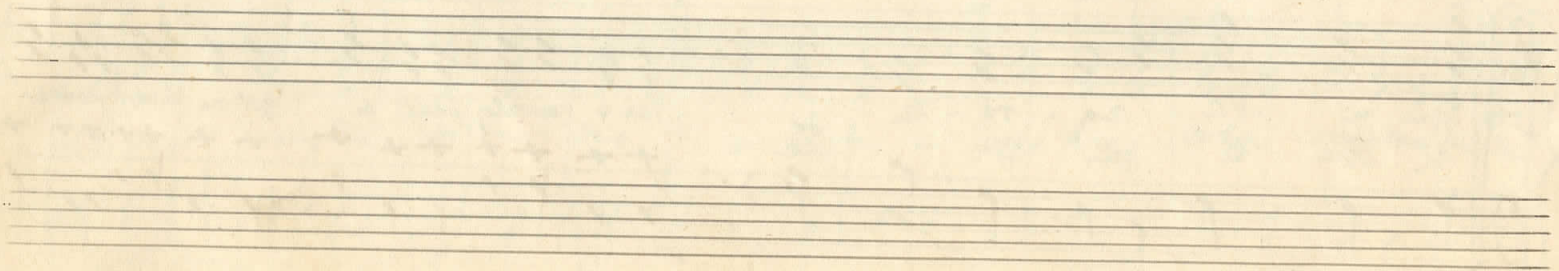
Tam u va-ra-re-tu de Tam u onslaj štali ci gol na hrdy domci

Handwritten musical score for the first system. The treble staff contains the melody with lyrics written below it. The bass staff provides a simple harmonic accompaniment. The lyrics are: po-či-vaj i-spa raj munaj spravaj malo dijete svi ga tamno.

po-či-vaj i-spa raj munaj spravaj malo dijete svi ga tamno

Handwritten musical score for the second system. The treble staff continues the melody with lyrics. The bass staff continues the accompaniment. The lyrics are: hoho dite u mi ru nek hoči va.

hoho dite u mi ru nek hoči va





# Benedictus: Pastiri stante

Pa - sti ri stan te se Cri - stus ve - sel te se Al - ti se ra - do - no

Dije te ljub - lje - no le - zi u sta - bi - ci u ja sh - cak us - la - m - ci u

Pre - tle - he - mu Tri o - su - vo - ce ku - ne od - vas da - le - ko Dje - ti - le - zi

Handwritten musical score for the first system. The treble staff contains the melody with lyrics: *ko seg se ro - di hor De vica pre mi - lo*. The bass staff provides a simple harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

Handwritten musical score for the second system. The treble staff contains the melody with lyrics: *ku ne va ras sa u ho dije te cu zi*. The bass staff provides a simple harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

*Harmonizirias Drag. Paulin*



# 6 Marijo slatko ime

Handwritten musical score for the first system of "Marijo slatko ime". The music is written for piano (p) and voice (v). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the notes.

Lyrics: O Ma-ri so slatko i-me Kad is-ustim bje-dan stvor

Handwritten musical score for the second system of "Marijo slatko ime". The music is written for piano (p) and voice (v). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the notes.

Lyrics: Jer si maj-ko Ti je di-na Koga bje-dne miluješ o Ma-rijo

Handwritten musical score for the third system of "Marijo slatko ime". The music is written for piano (p) and voice (v). The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the notes.

Lyrics: Tvoje ime O Ma-ri so vaki cas





*Pobozno*

# *Kraljici Hrvata,*

Handwritten musical score for the first system. The music is written on a grand staff with a treble and bass clef. The time signature is common time (C). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes.

my Zdrava spe-vo svih milosti pu-na vječnog sun-ca o-či na-ta spo-  
o-ro ke-la zefenolana ti kruna u-spi no gu stel'ije pa-hla dmbaj.

Handwritten musical score for the second system. The music continues on a grand staff. The lyrics are written below the notes.

Raj ska spe-vo Kraljice Hr-va-ta, Na-sa maj-ko na-sa ro-to kla-ta

Handwritten musical score for the third system. The music continues on a grand staff. The lyrics are written below the notes.

o da-nih ti sr-ca pri-mi dar. Pri-mi-će-ste Ju-da-u nam šar!

*audacity mosso*  
*mf*

*v. alexijie*

*bausiluo laupjaga*

*I* Zdra-vo vr-te  
*II* Do-put raj-skog  
svih kre-po-sti  
se-ra-fi-na  
gri-be-xni a-  
stu-po si pred  
loj-xi-je  
Bož-ji stol

*mf*  
*I* Gr-ce tvo-je  
*II* Gdje nam Gje-Bo  
no-mi lo-sti  
Bo-žig si-na  
bi od vre-la  
rije-pi du-su  
ci-sti-je  
bla-zi-vo

*p*  
*I* Od kr-ste-nya  
*II* Tu si bi-la  
jo-šte svo-ga  
sua ti se-  
pa do da-nu  
pri-ma-si-ga  
sa-mr-tno-ga  
puni-re-se-  
lja



I lu-do ti si  
 I lu-ca o si  
 bi-o svin  
 so-gu svom  
 soo-jin - ki - cem  
 I kri-tu kru-snom  
 ne-vi-nim  
 pri-li-rom

20. VII. 1942

1) Zdravo Tie-lo T- su-so-vo, na ol-ta-ru pro-ve-ce-mo!  
 Zdravo Tie-lo T- su-so-vo, na ol-ta-ru pro-ve-ce-mo!

- 2) Zdravo Tie-lo T- su-so-vo, velikim duhom upraceno!
- |     |   |   |   |                             |    |                         |
|-----|---|---|---|-----------------------------|----|-------------------------|
| 3)  | - | - | - | od Djevice porođeno!        | 12 | --- nam za kravn        |
| 4)  | - | - | - | u pravici potrođeno!        |    | prva dano               |
| 5)  | - | - | - | velik gorka izmuceno!       | 13 | - Teli hvata, Teli dika |
| 6)  | - | - | - | za nas na križ pribijeno!   |    | Teli slava provelika!   |
| 7)  | - | - | - | po vnu trietu proslavljeno! | 14 | - O Tave, Teli hvata    |
| 8)  | - | - | - | mrto u grob sklanjeno!      |    | Prve vne, vne, vne, vne |
| 9)  | - | - | - | Teci dano, nti vno!         |    |                         |
| 10) | - | - | - | na nebesa izvieseno!        |    |                         |
| 11) | - | - | - | u desne Oca porođeno        |    |                         |

Ave Jesu!

Andante

Handwritten musical score for "Dobro jutro, jero ti mene" in G major, 2/4 time. The score is for two voices: Soprano (S) and Alto (A). The lyrics are in Serbian. The music is written on two staves with treble and bass clefs. The key signature has one sharp (F#) and the time signature is C (common time). The lyrics are:

1. Od-zi van se, J-sin-se, jer ti mene po-veš, jer ti mene

2. so-lzim ti J-sin-se, jer ti mene tražiš, jer ti mene

3. gledam u te, J-sin-se, jer ti mene tje-riš, jer ti mene

4. *L'ombra t'è, Fosse  
per ti meua Rulìs  
per ti meua Zudìs;  
bre Jean!*

1.) O ce, kog nas t-mo poziva  
2.) vodi carstvo tvoje, carstvo mira



1) kog od kraljevoj ve li- ti, kog do brate ande pofa puak: Kena

2) koji I- sus ruka stira ko- je vo- di nas u lo- gi svet, Budi

1) sla- vi pobožnom u strahu ve- li čanstvo koji vaki glas, Preka

2) vo- lja tvoja u mi- si- ni Ko što u nebesima je gor, gdje si

1) mi- li čovjek dubin pra hu. Tvoje svetost, Bože, vaki čas!

2) bla- žen vaki bit pojedinici, Koji u- de u tvoje neposredno

- Forster - Sokol

[illegible]

Itus sam e k nama saci

P. H. Lathner

mp J-ono sam ci znamo sa-ici, zasto voj u svu naci: Osta-nimo veri-

Ljubav On ci nama dati; Boga tu ci nama sjati: Radujmo se sada



Handwritten musical score for the first system. The treble staff (top) and bass staff (bottom) are in 3/4 time. The lyrics are written in Cyrillic below the notes.

mi, kao bla-gi anđe-li! On će naše sre- vo-dst,

svi kao dobri anđeli! Srećna je naša ra-dost,

Handwritten musical score for the second system. The treble staff (top) and bass staff (bottom) are in 3/4 time. The lyrics continue below the notes.

nas od ne-pa-si- slo-ba-dit, osta-nimo uerivni kao dragi anđeli:

koji ne zna griješni za-ost, i naju-protivo vjetri su, kao Božji anđeli.

Bistrica

Donjanie - Metz

*Kamen prosi vaska ro-za, kamen trava vaska: tak ti stoji majna*

*Čuj mo-li-tve vnaše ove, drage naša ku-ti, čuj te vesela naroda*

Bo-že kral-je-vi i ple-mići ki-lo-sti-va va-ka-m Ti si, bo-že Ti vra-ćiš

so-ve, vje-rni Ti Glava-ti: bo-že nam na-vo-đe o-sta-ni, budi nam pri-

*Toma*

*T-da*

boli, od-li-la još mi kog nisi zlo da fontoi mali. Li-m, da od vsega zla On brani nas i do smrti. nas i domo- vi-m.



# Večernji zvon

Terzant

1) Ve-čér-nji zvon, o mi-li zvon, ko so-ra, što vistině plave zve-

2) Ve-čér-nji zvon, o mi-li zvon, ko so-ra, što vistině plave zve-  
3- Na svjetlu ba-ba-ravjam dal, Na kraj ne-beke, mišlim, slave, gdje

1) Mi-li-ca ja-vlja mi-li-jon, svoj zemlji i ti ja-vljaš: A-ve! A-ve

4) dižem se pod nebo salom i sve pla-ću moli sve ...  
3- a im ce mi nati svu ka bol a vječni blis i ovi sve ...

Aa-ri-a A-ve, Aa-ri-a, A-ve Aa-ri-a A-ve!

*p Moderato*

*Prisrúp*

*mf*

1-Gr-po-di-na, Bo-že živi, ne-bo, ze-mlje, sve je tvo-je, kralj, gospodar Ti si ne-ga-  
 3-gospo-di-ne, duše svetih, kralja-ri si vntaš živi, prove-ti nas svojim darom

*Fine*

stro-re-nog s mi-luj se!  
 mi-lo-sti. S mi-luj se!

Kri-ste Bože, Spasite ce-lu-zje-

*mf*

*Da capo al fine s drugim tekstom.*

ca-stva, ne bo nama po-dij-him, S mi-luj se!



*Allegretto*  
*mf*

Slava

1- na ze-mi mir nim gnd-ma, do-bra vo-ja him

u gnd-ma. Ne-že kra-še ni ži-va-či, so-že!

*ritard.*

Ot-ce, sve-mo gu-či.

2- Slava Ti od sveta toga,  
Krišto i pesne Oca Boga,  
Da po tebi raj nam bita,  
Smiluj nam se na visini!

3- Postuj, puce, svetost prava,  
Djetom Duha pjevaj slava!  
Slavim budi Trojedinu,  
Koji živi na visini!

# Vjetrovanje

*mf*

1- Vje-rujem u Bo- ga ve- li- ku, ho- ga, na- ma, spi- ti

*ritard.*

st- ro- ji ot- ca mi- lost no- ga

2- I u njega Sina jednorotenoga  
 Za spis duša naših, na vrti pspetoga.

3- Vjerujem u Duha, Boga velikoga,  
 Po kojemu začu djeva Sina vraga.

*fret* *mf* *fret* *mf*

Sveti i pre- svet Sve- mo- gu- či



*mf ritard.*

Go-spod Bo-zhe, Bo-zhe La-ba-bt.

Lake      Hank  
 time  
 9 9      9      9 9 9      9



# Go. Alaskiju

49

Zdravo vi - te svet kupa - sti' Gube - ni A - loj ri - je

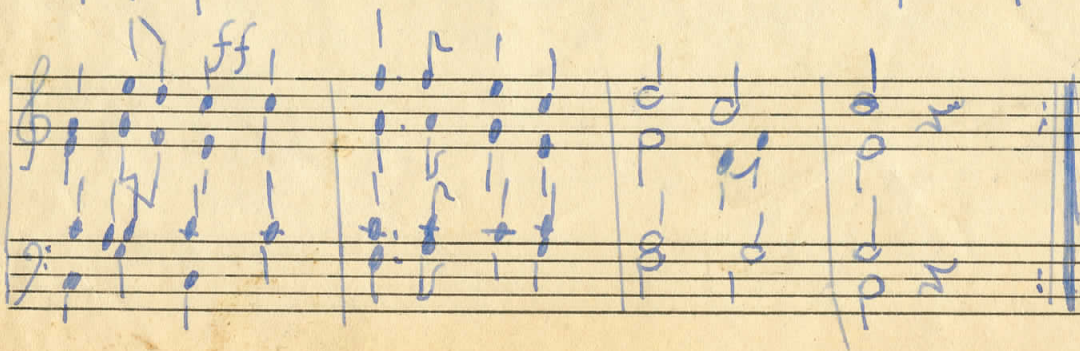
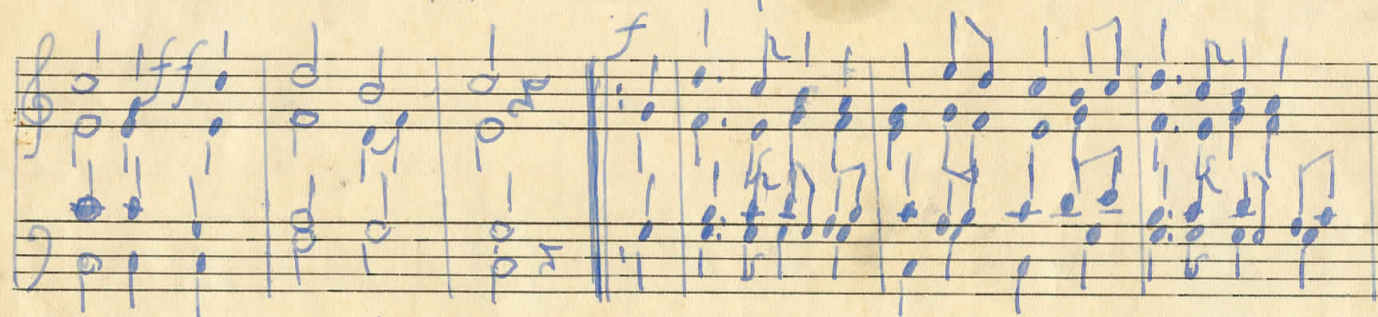
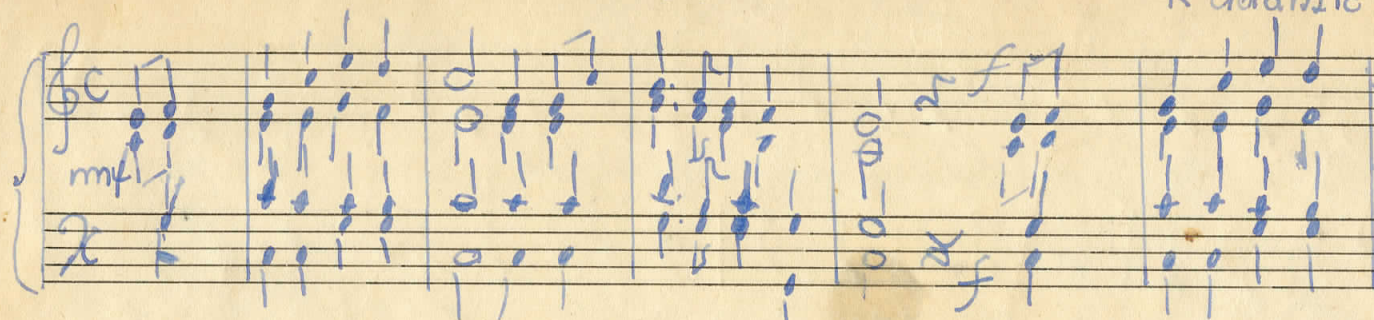
Gr - ce Gro - je po mi lo - sti' bi od vo - la ci - si - je

od ki - ste - nja jo - ste so - u - ga fe - do - da - ne so - u - ga

cu - do - ti si bi o - so - u - ga - ni - za - cija me - vi - ni - um ,

# Wskrsna

K Adamcić





30

kleine und leichte

# ORGEL-PRÄLUDIEN

für die ersten Anfänger im Orgelspiele,

nebst einem Inhang von

12

Stückchen,

zur Übung im gebundenen u. figurirten Spiele.

Als Vorübung zum Studium grösserer Orgel Compositionen, wie auch zum  
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von

ROBERT FÜHRER.

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„ — 60 „



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# ORGEL-PRÄLUDIEN

für die ersten Anfänger im Orgelspiele,  
*nebst einem Inbegriff von*

12

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ROBERT FLÜHRER.



*Con moto.*

1.



2.







*Copy*

5.

Exercise 5 consists of eight measures in 3/4 time, key of D major. The notation is written on a grand staff with treble and bass clefs. The melody in the treble clef begins with a quarter note D, followed by eighth notes E, F#, G, A, B, C, D. The bass clef accompaniment starts with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piece concludes with a final cadence in the eighth measure.

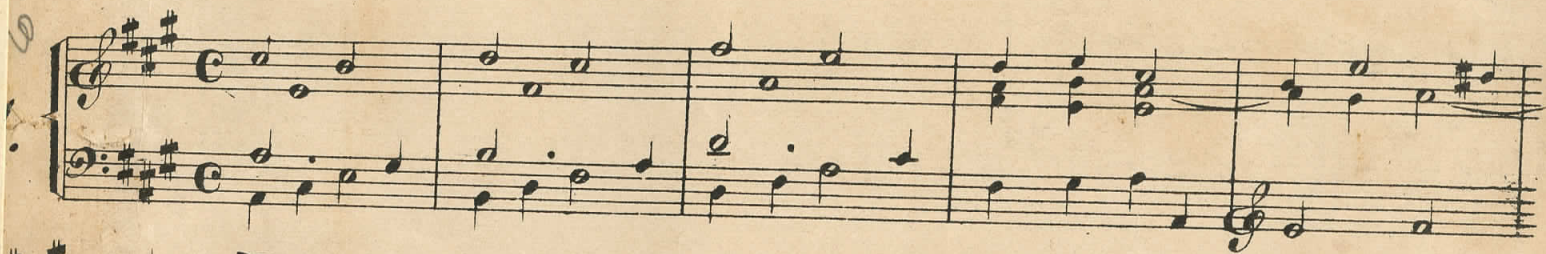
Measures 9 through 16 of exercise 5. The melody continues with eighth notes and quarter notes, while the bass line provides harmonic support with a mix of quarter and eighth notes. The key signature remains D major.

Measures 17 through 24 of exercise 5. The final section of the exercise, featuring more complex rhythmic patterns in the treble clef and a steady bass line. It ends with a double bar line.

6.

Exercise 6 begins with four measures in common time (C), key of D major. The notation is on a grand staff. The treble clef melody starts with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The bass clef accompaniment begins with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The exercise is marked with a '2' below the first measure of the bass line.









9.



10.







12.

System 12, measures 1-5. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and single notes.

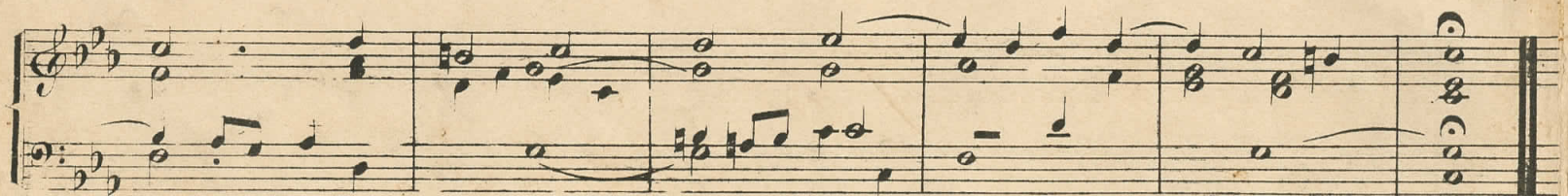
System 12, measures 6-7. The system concludes with a double bar line. The melody continues with a half note and a quarter note, followed by a final cadence.

13.

System 13, measures 1-6. The music continues in 3/4 time with two flats. The treble clef features more active melodic lines with eighth and sixteenth notes, while the bass clef maintains a steady accompaniment.

System 13, measures 7-12. The system concludes with a double bar line. The final measure features a complex chordal structure in both staves, ending with a final cadence.

14.



15.







17.

A handwritten musical score on aged paper, consisting of four systems of two staves each. The music is written in a 19th-century style with a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various note values, rests, and accidentals. The first system is marked with a large '17.' on the left. The piece concludes with a double bar line and repeat dots at the end of the fourth system.



18.

Musical score for measures 18, 19, 20, 21, 22, 23, and 24. The notation is in 3/4 time, featuring treble and bass staves with various note values and rests.

Continuation of the musical score, measures 25 through 30. The notation is in 3/4 time, featuring treble and bass staves with various note values and rests.

19.

Musical score for measures 19, 20, 21, 22, 23, 24, and 25. The notation is in common time (C), featuring treble and bass staves with various note values and rests.

Continuation of the musical score, measures 26 through 30. The notation is in common time (C), featuring treble and bass staves with various note values and rests.

20.



21.







22.



23.





24.

Handwritten musical notation for system 1, measures 1-3. The system consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure 1 features a treble staff with a whole note chord (F#4, C#5) and a bass staff with a triplet of eighth notes (F#2, G#2, A2) followed by a quarter note (B2). Measures 2 and 3 continue the pattern with similar chords and bass line figures.

Handwritten musical notation for system 2, measures 4-6. The system continues the piece with similar harmonic and rhythmic structures. Measure 4 has a treble staff with a whole note chord (F#4, C#5) and a bass staff with a triplet of eighth notes (F#2, G#2, A2) followed by a quarter note (B2). Measures 5 and 6 follow the same pattern.

Handwritten musical notation for system 3, measures 7-9. The system continues the piece with similar harmonic and rhythmic structures. Measure 7 has a treble staff with a whole note chord (F#4, C#5) and a bass staff with a triplet of eighth notes (F#2, G#2, A2) followed by a quarter note (B2). Measures 8 and 9 follow the same pattern.

Handwritten musical notation for system 4, measures 10-12. The system continues the piece with similar harmonic and rhythmic structures. Measure 10 has a treble staff with a whole note chord (F#4, C#5) and a bass staff with a triplet of eighth notes (F#2, G#2, A2) followed by a quarter note (B2). Measures 11 and 12 follow the same pattern.

25.



26.







28.





29.






30.






# Anhang.

## Übungs - Stücke

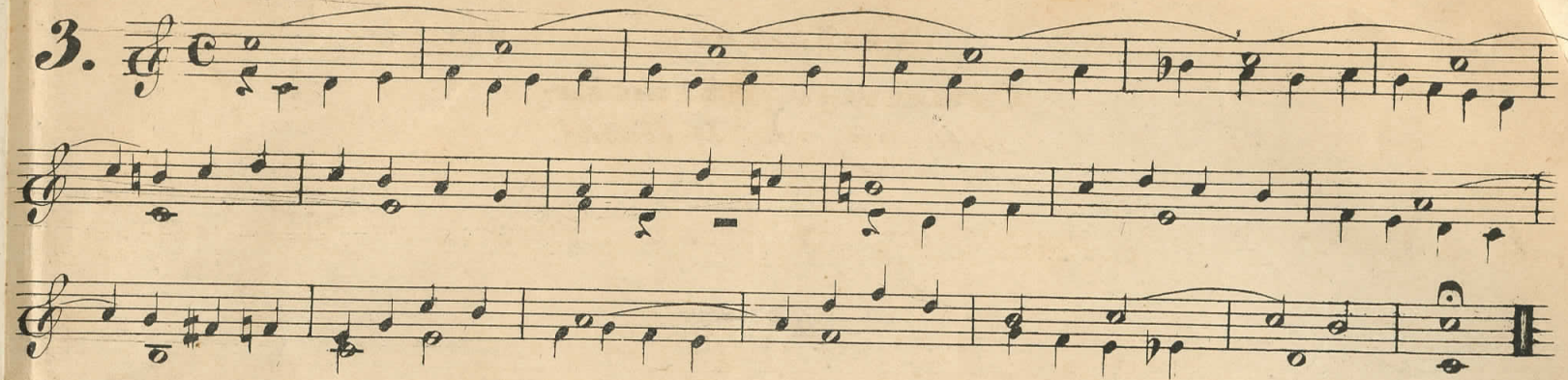
*für die rechte Hand.*

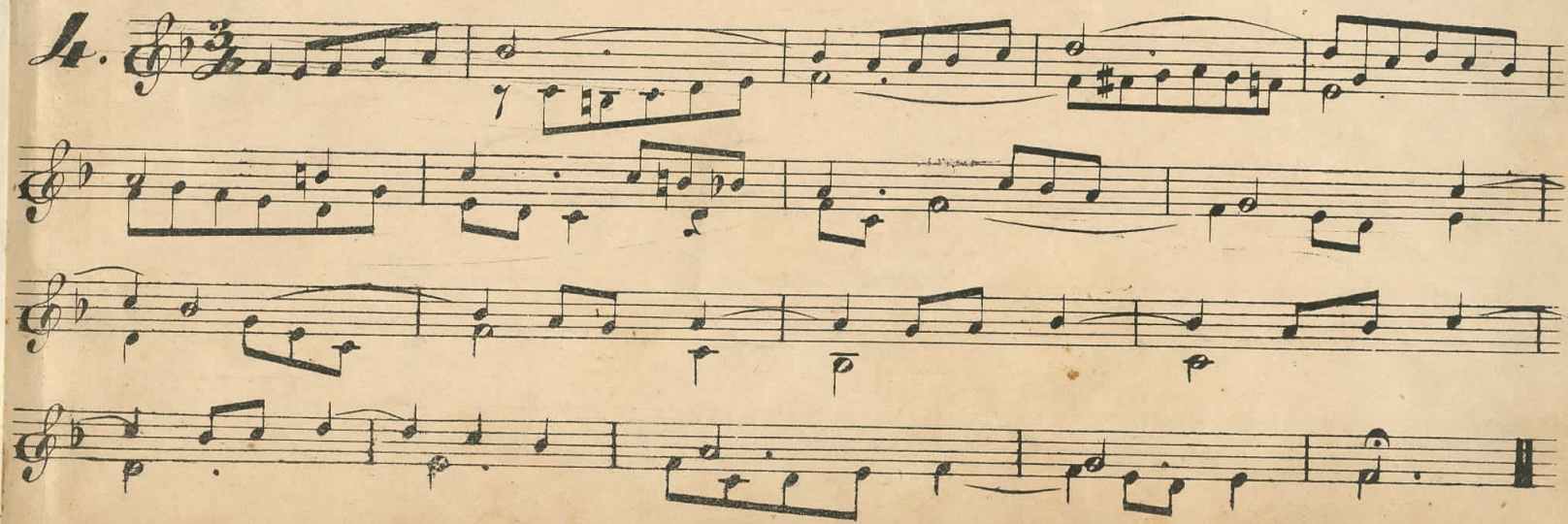
1.   

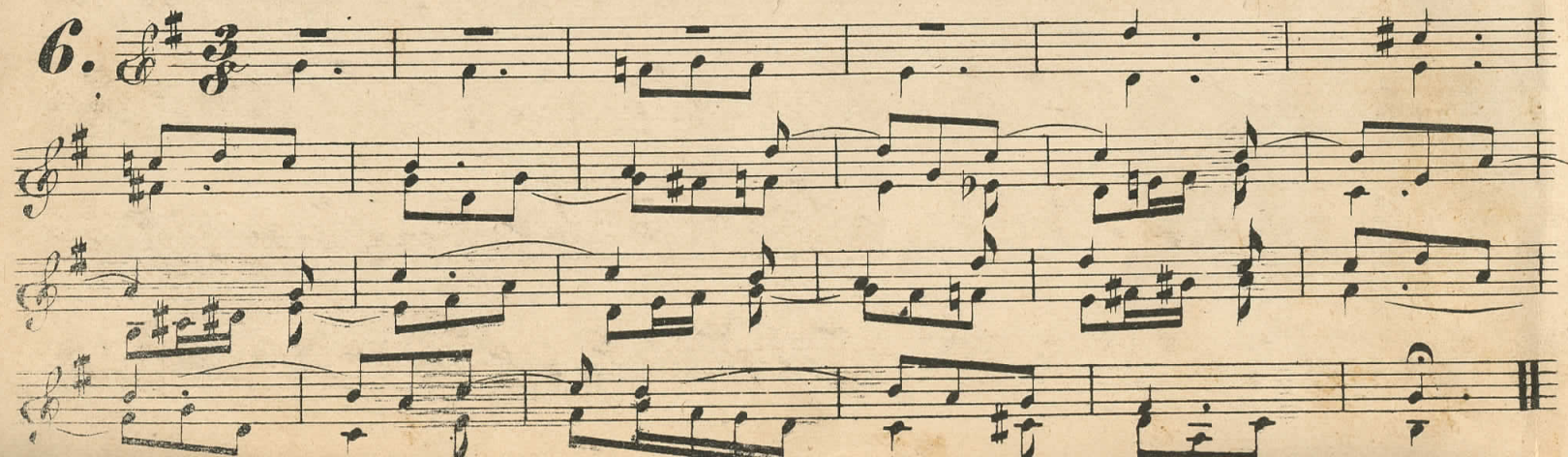
2.   

The image shows two musical exercises, numbered 1 and 2, each consisting of three staves of music. Exercise 1 is in C major (one sharp, F#) and 2/4 time. Exercise 2 is in D major (two sharps, F# and C#) and 2/4 time. Both exercises are for the right hand. The notation includes various note values, rests, and bar lines. The paper is aged and has some damage on the right edge.



3.  Musical score for exercise 3, measures 1-8. The piece is in C major, common time (C), and 2/4 time signature. It consists of three staves. The first staff begins with a treble clef and a common time signature. The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second and third staves provide harmonic accompaniment, with the third staff ending in a double bar line.




4.  Musical score for exercise 4, measures 1-8. The piece is in D major, common time (C), and 2/4 time signature. It consists of four staves. The first staff begins with a treble clef and a common time signature. The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second, third, and fourth staves provide harmonic accompaniment, with the fourth staff ending in a double bar line.








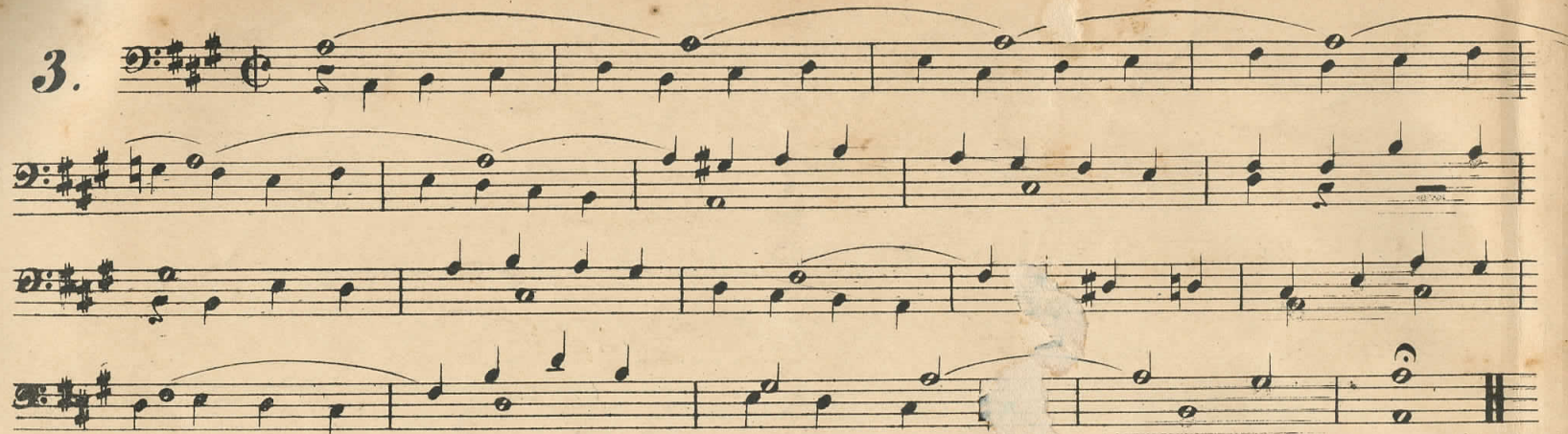
# Uibungs - Stücke

*für die linke Hand .*

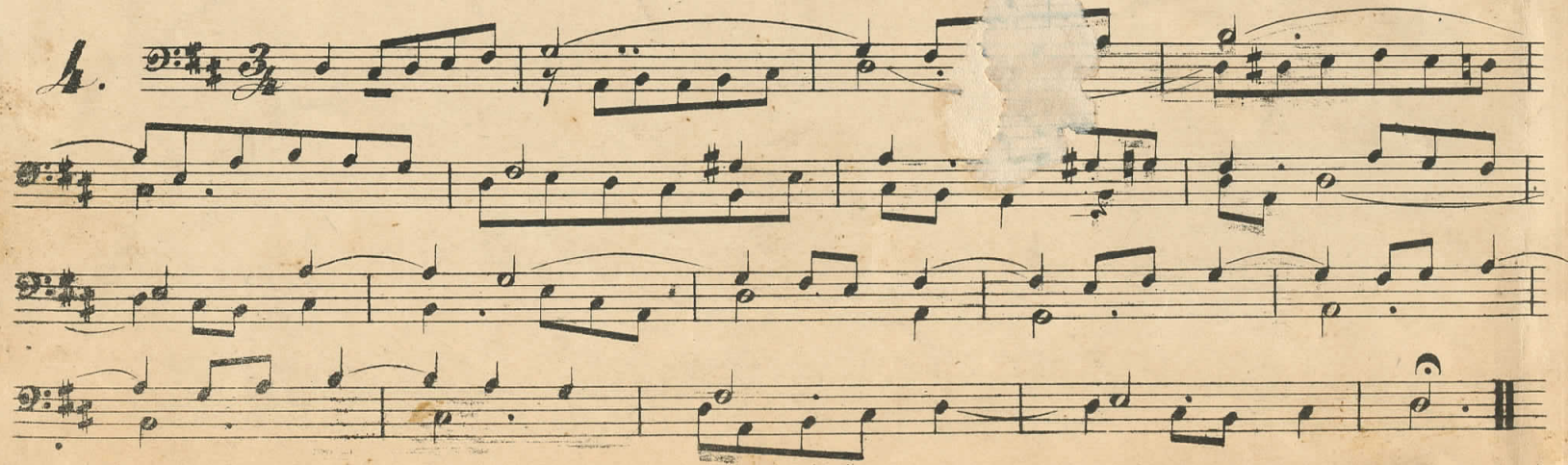
1.   

2.   

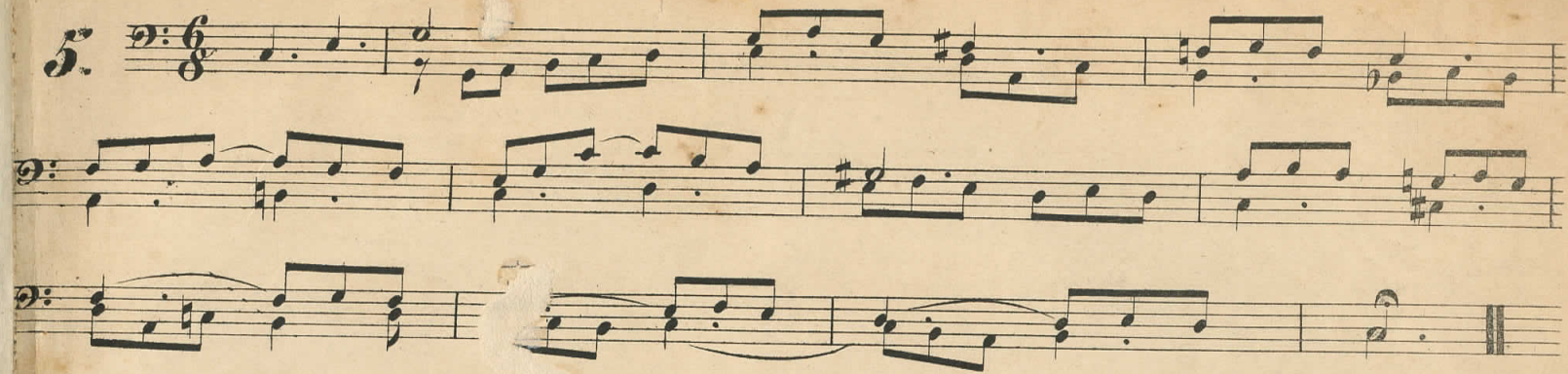
3.

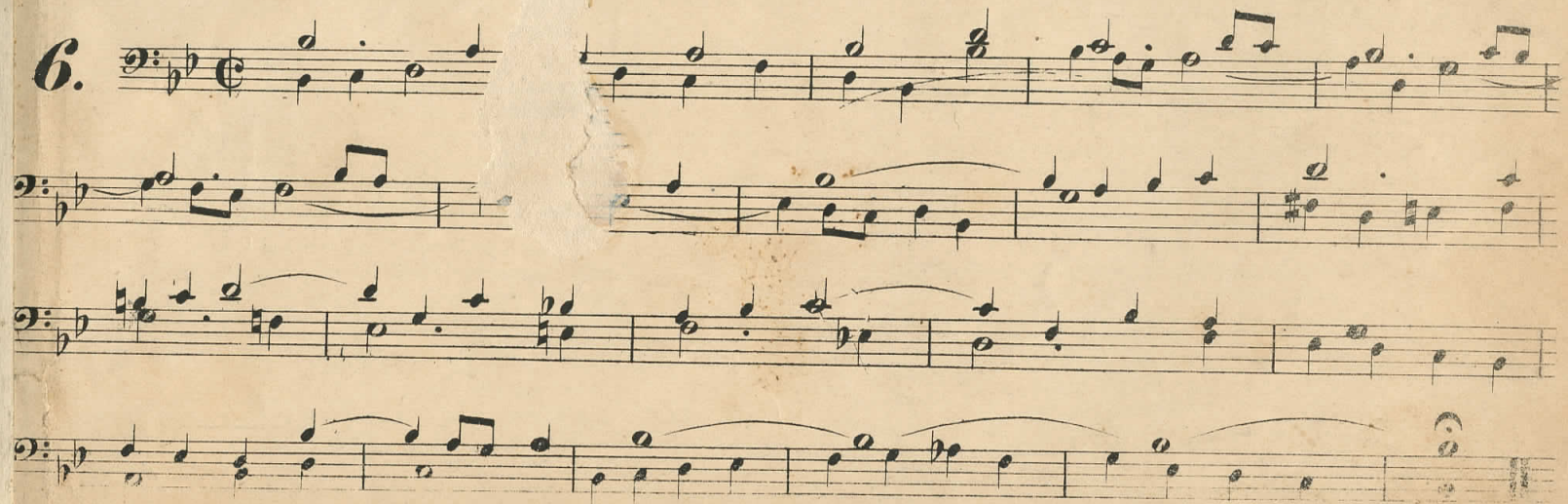


4.





5. 

6. 



## Theoretische und praktische Werke für die Orgel.

<b>Ards, Jos.,</b> Op. 14, 30 Orgelstücke zum Gebrauche beim öffentlichen Gottesdienste	n. 1. 50
Leicht und sauber gearbeitete Stücke, jungen Organisten besonders zu empfehlen.	P. U. Kornmüller.
<b>Jac.,</b> Op. 34, 160 kurze und leichte Orgelstücke in allen Tonarten zum Memoriren und zum Gebrauche beim Gottesdienste	n. 3. —
<b>or, Rob.,</b> Handbuch für den praktischen Orgeldienst, bestehend in belehrenden und leichtfasslichen Abhandlungen über die einzelnen Zweige des Orgelspiels, und als Hilfsmittel für alle Fälle dieses Geschäftes, vorzüglich zum Gebrauche für Anfänger oder Mindergeübte	4. 15
Elemente der Harmonielehre, des Generalbasses und der Tonsetzkunst, zum Selbstunterricht für angehende Schulmänner, Organisten u.s.w., in einer kurzen leichtfasslichen Methode dargestellt und mit Beispielen erläutert	3. 10
100 ausgewählte Generalbass-Beispiele als kurze Vor- und Zwischenstücke und als praktische Beispiele zu jeder Generalbass-Lehre, insbesondere zu Robert Führer's Elemente der Harmonie-Lehre etc. bearbeitet von Gualbert Wälder	4. 15
Dreissig kleine und leichte Präludien für die ersten Anfänger im Orgelspiele, nebst einem Anhang von 12 Handstücken zur Übung im gebundenen und figurirten Spiele. Als Vorübung zum Studium grösserer Orgelcompositionen, wie auch zum gottesdienstlichen Gebrauch in progressiver Form componirt	1. 75
<b>Fr.</b> Uebungen im Generalbass-Spiele für Schullehrlinge, Schulseminaristen, Orgelschüler und alle jene, welche sich im Spiele der diatonischen Drei- und Vierklänge aller Tonarten gründlich einüben wollen, eine unentbehrliche Zugabe zu jeder Generalbasslehre	3. 10
Muster zum richtigen Spiel der Generalbass-Uebungen bearbeitet und allen jenen, welche es aufrichtig mit der Kunst meinen, gewidmet	3. 10
Unterricht und Uebungen im Generalbasse nach den in der Verordnung „Bildung der Schullehrer im Königreiche Bayern betr.“ für alle drei Jahre des Vorbereitungs-Unterrichts der Schullehrlinge genau bestimmten Stufengänge entworfen.	
Erster Curs: Text und 3 Bogen Notenbeispiele	2. 10
Zweiter Curs: Text und 7 Bogen Notenbeispiele	4. 15
Dritter Curs: Text und 3 Bogen Notenbeispiele	2. 10

<b>Kempter, Fr.</b> Materialien zur Erlernung eines soliden Orgelspiels. Ein Hilfsbuch für den Orgelunterricht in Präparanden-Schulen etc.	1.
Erste Abtheilung: Einleitung über Fingersatz, Orgelregulirung etc. etc. Fingerübungen im Umfange einer Quinte für alle Dur-Ton-Arten in dur und moll (auf- und abwärts) und einer begleitenden Stimme. 16 zweistimmige Sätze in verschiedenen Ton- und Taktarten. Kurze dreistimmige Cadenzen (12 in dur und 12 in moll). 8 dreistimmige etwas längere Cadenzen	2.
Zweite Abtheilung: Dur- und Moll-Tonleitern (dreistimmig in geraden und ungeraden Taktarten), Pedalspiel (Anleitung und Uebungsstücke), drei- und vierstimmige Orgelstücke (mit und ohne Pedal), 34 in dur und 36 in moll	2. 10
Dritte Abtheilung: Orgelstücke, (längere und kürzere) in den verschiedenen Dur- und Moll-Tonarten, welchen die harmonisirte Tonleiter vorausgeht	5. 1
<b>Riegel, Friedr.,</b> Op. 1, Zehn Präludien für die Orgel	1.
Op. 2, Fantasie und Fuge für die Orgel	1.
Op. 8, Präludien für die Orgel	1.
<b>Schöpf, Frz.,</b> Op. 82, Praktische Orgelschule. Kurz und leichtfasslich, besonders als Uebungsbuch zu jeder Harmonie- und Generalbasslehre, für angehende Organisten und Lehramtsandidaten etc., mit genauer Bezeichnung des Fingersatzes eingerichtet. (Mit Portrait des Componisten.)	n. 4.
Dieses mit Fleiss und Umsicht zusammengestellte Werk ist angehenden Organisten bestens zu empfehlen; es wird ihnen die schwere Aufgabe, das grossartige Instrument, die Orgel zu spielen dadurch erleichtert, dass es sie einfach und fasslich in die ersten Stadien dieser Kunst einführt, viel Uebungsmaterial bietet und auch für die Kirche eine Reihe verwendbarer Präludien enthält. Die Ausstattung ist prachtvoll, der Preis billig.	A. D. Sch.
<b>Wälder, J. Gualbert,</b> Kleine theoretisch-praktische Orgelschule. Aus den besten Quellen und grössern Werken zusammengestellt, für das Bedürfniss kathol. Schullehrlinge, Schulseminaristen und Orgelzöglinge eingerichtet und mit einem Anhang über das Wesen und die Behandlung der Orgel versehen	
<b>Zangl, J. G.</b> Op. 53, Album für Landorganisten, Auswahl von 100 nach Dur- und Molltonarten geordneten, kurzen und leichten Präludien, Versetten, Fugaten, etc. etc. und Nachspielen zum vor- und nachhergehenden Orgelspiele	





